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The COMIC READER

November 1978
Volume 1, Number 162

COVERS: Terry Austin illustrates Caliban, the title character of BPVP's I, ALIEN by J. Michael Reaves, out this month from Ace. ©1978 Terry Austin and BPVP And Sergio Aragones provides an action shot of his T.C. MARS character from the now-defunct SOJOURN. ©1978 Sergio Aragones.

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Marvel News

BATTLESTAR: GALACTICA will become a regular 35¢ monthly title beginning next month. The first three issues will reprint the MARVEL SUPER SPECIAL issue, thereafter, Roger McKenzie and a new artist will take over. Jim Shooter and Mark Gruenwald will edit the book.

SUPER-VILLAIN TEAM-UP will come out once a year (according to THE COMICS JOURNAL, this is to retain copyright on the term "super-villain" and prevent DC from doing so). #16 will be out the 3rd week of January and will feature The Red Skull and Hatemonger in a story by Peter Gillis and Carmine Infantino.

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There will be a MARVEL SUPER SPECIAL featuring three stories featuring each of Marvel's TV stars: Spider-Man, The Hulk and Dr. Strange. The fantasy issue of MARVEL SUPER SPECIAL featuring WEIRDWORLD will be out in February. Mike Ploog is doing full color paintings instead of merely tinting black and white drawings for every panel, and it has been described as "terrific!"

We've got part of the story about the Hanna-Barbera books. It seems that Marvel wanted to drop them with the issues on sale this month because part of their total sales was being hampered since Whitman refused to distribute

the books in plastic bags, claiming competition with their own line. (Part of the Marvel-Whitman agreement apparently was that neither company would do titles in each other's genres; thus soon after the agreement was put into effect, Gold Key dropped most of its adventure line.) However, Hanna-Barbera has a two-year contract with Marvel and it cannot be terminated until at least July of 1979, so production continues, although relations between the two companies are now understandably strained. (And gremlins have been at work: The splash pages of the two stories in SCOOBY DOO #8 were

inexplicably switched.) When and if Marvel terminates the contract with Hanna-Barbera, another publisher (not currently publishing comics) will pick up the option and publish them in a different format (which we do not have details about). Please ignore all previous notations of Hanna-Barbera cancellations.

Steve Ditko has returned to work for Marvel and has done an issue of CAPTAIN MARVEL (whose appearance was influenced by Ditko's Captain Atom). He will definitely not be doing any SPIDER-MAN or DR. STRANGE stories. There are tentative plans to revive MR. MACHINE with art by Ditko and story by Marv Wolfman.

Richard Marschall states that there will, as of now, be an issue of STAR-LORD in comics size, in black and white, and 64 pages (price not set). Its release will coincide with that of a STAR-LORD issue in the magazine size.

Tom DeFalco and Sal Buscema are doing the Kree-Skrull War without Rick Jones for an issue of WHAT IF? Peter Gillis and Keith Pollard are doing DR. STRANGE: DISCIPLE OF DORMAMMU for the book, Tony Isabella and Gil Kane are doing WHAT IF GWEN STACY HAD LIVED?, and Don Glut and Fred Kida are doing WHAT IF DR. DOOM WAS A HERO?

Upcoming in X-MEN: The return of Arcade, the story of Mutant X, the Blob, Colossus fights alone, and The Hellfire Club.

Howard the Duck will be meeting up with such foes as Captain Americana, the Master of Kitsch; and Jackpot the One-Armed Bandit, a Mark Gruenwald-Bill Mantlo concoction.

The Vision will make a

guest appearance in THE BLACK PANTHER.

Peter Gillis and Frank Miller are doing MARVEL TWO-IN-ONE #51. #52 is by Steven Grant and Jim Craig and features Moon Knight. #53 begins the previously outlined "Project Pegasus" saga.

When his DC contract runs out, Jack Abel will return to Marvel and tentative plans call for him to ink The Defenders and possibly The Hulk.

Alan Weiss is drawing a two-part JOHN CARTER story written by Chris Claremont.

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Kerry Gammill is doing a TALES OF THE HYBORIAN AGE back-up for SAVAGE SWORD OF CONAN, as well as doing the finished artwork over John Buscema layouts for a thirty-five page CONAN story for the same magazine.

Carmine Infantino and Craig Russell are doing an issue of DR. STRANGE by Peter Gillis. Craig Russell is inking an issue of DR. STRANGE over Tom Sutton's pencils.

Peter Gillis and Fred Kida are doing a two-parter for CAPTAIN AMERICA.

Gene Day is inking John Byrne's first AVENGERS story.

Terry Austin is pencilling a solo PHOENIX story for MARVEL PREMIERE to be written by Chris Claremont.

Pocket Books is distributing a four-pack of Marvel's pocket comics series featuring SPIDER-MAN #1 and 2, THE HULK #1 and FANTASTIC FOUR #1.

Terry Austin is inking the MARVEL TEAM-UP that features Spider-Man and Red Sonja.

The model-kit company MPC (a division of General Mills) has released a model of the Amazing Spider-Man. The eight inch figure is designed to be mounted on a base or can be used with an adhesive included in the kit as a wall-mounted display. Unlike the Superman model mentioned a couple of issues ago, this kit is not a re-release of the 1960's Aurora item.

Et Al

New Haven, a division of the Burwood Products Company (6601 North Lincoln Avenue, Chicago, IL 60645) has manufactured a new line of super-hero clocks. For those of you with comics rooms that lack that necessary accessary, the clock of your choice will cost you under $30.00 each. They're 21" x 31" and the heroes to choose from are Superman, Spider-Man, Batman and Robin, Wonder Woman and The Hulk.

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(Sales on the clocks are expected to reach 1,000,000 by the end of this year.) For the record, the three DC clocks seem to be custom drawings by Dick Giordano, while Marvel's seem to be from outside artwork. (Thanks to Joe Brancatelli)

Kelly and Polly Freas are co-editors and illustrators for a line of books called STAR-BLAZE EDITIONS. Judging from the brochure they are finely illustrated (six to eight interior illoes and a full color cover) paperbacks (science fiction in theme) which cost $4.95. The first four are available and the second four were scheduled to be published in July and August. Also available from The Donning Company (253 West Bute Street, Norfolk, VA 23510) is FRANK KELLY FREAS: THE ART OF SCIENCE FICTION which features 138 illustrations, 15 essays and notes from Freas handwritten sketch books. The paperback edition is $7.95, the hardcover is $12.95 and the limited edition (autographed, numbered, slip-cased and deluxe-bound) is $29.95.

Bill Dale Marcinko, editor-publisher of the fanzine, AFTA, was attacked by masked thugs on July 9th near his home, and has since received threatening phone calls, presumably from the same people. The entire matter seems to be, in some way, connected to his publishing AFTA, and the harassment is totally reprehensible. Since neither Bill or anyone else can figure out a motive, there seem to be no obvious suspects. The only leads they have are descriptions of the assailants: The first, about 5' 9" with short dark brown straight hair, olive complexion, about 23 or 22, who, before the attack claimed to be an artist-student from the Joe Kubert School; and the attackers, who wore masks, one of which was about 6' and very obese. Any information regarding the identity of the persons involved in the harassment of Bill should contact Jay Zilber, 220 East 85th Street, #5-R, New York, NY 10028. Confidentiality is assured.

DC News

The SUPERMAN MOVIE MAGAZINE has been further described by DC as a comprehensive study of the transition of the comics to film with the thrust of the magazine on the film SUPERMAN -- THE MOVIE. There are literally hundreds of photographs and full color reprints of comics panels and pages. It will be numbered in the LIMITED COLLECTORS' EDITION series (as will the FAMOUS FIRST EDITION reprint of SUPERMAN #1), will be the same size as the other issues of that series, but will be printed on higher quality paper. Of its 64 pages, 32 pages will be in color and the comic magazine will sell for $2.50. As mentioned before, it will be released December 14th to coincide with the release of the SUPERMAN #1 reprint and the issuance of the film.

BATMAN #309 is penciled by John Colnan and inked by Frank McLaughlin. Len Wein, Irv Novick and Dick Giordano take over with #310.

Dan Newton and Dan Adkins are drawing the "Return To Crime Alley" story by Denny O'Neil to appear in DETECTIVE #483, the 40th anniversary issue.

Guy Gardner, Hal Jordan's alternate as Earth's Green Lantern, makes his reappearance in GREEN LANTERN soon.

Dan Adkins was aided by Frank Chiaramonte in inking Jose Garcia Lopez's first story for WORLD'S FINEST (listed in this issue).

Marshall Rogers is penciling Steve Englehart's story featuring Madame Xanadu's Doorway To Nightmare. Denny O'Neil and Johnny Craig are also collaborating on a DTN story which will appear every other issue in THE UNEXPECTED dollar book.

Jose Luis Garcia Lopez has done a cover for GREEN LANTERN.

ADVENTURE COMICS #462 features the return of Sargon in the WONDER WOMAN strip; Jose Garcia Lopez's first DEADMAN and the Justice Society's mourning for the fallen Batman.

Steve Englehart's Greek war story set in 442 B.C. appears in WEIRD WAR TALES #73. It was drawn by Ernie Patricio.

YOU COULD BE A WINNER IN THE SECOND SUPERMAN MOVIE CONTEST!
DETAILS INSIDE!
THE SUPER FRIENDS
DO SOMETHING, SUPERMAN! STOP THAT OCEAN-MONSTER!
NO USE, AQUAMAN! I CAN'T PUNCH OUT A CREATURE MADE OF WATER!

YOU COULD BE A WINNER IN THE SECOND SUPERMAN MOVIE CONTEST!
DETAILS INSIDE!
DC
WEIRD WAR TALES
WILL ANYONE EMERGE ALIVE FROM THE... DEATH CAMP?

SUPERMAN FAMILY #194 features the Marshall Rogers-drawn NIGHTWING AND FLAMEBIRD.

Blockbuster returns in BATMAN #309.

TCR Mailboat

KURT BUSIEK, Box 88, Lawrinson, 303 Stadium Place, Syracuse, NY 13210: I was re-reading my old TCRs (trying to find out what happened to such wonders as MIDAS, THE MILLION DOLLAR MOUSE), and I got wrapped up in that Roy Thomas/Dennis Mallonee/Steve Englehart brouhaha in the letters column. I was wondering what became of great muddled controversies like that, when I found the end of it in TCR #159 -- two issues ago! And there wasn't even a Mailboat in TCR #160.

I suppose I tend to file good letter columns in the 'old' drawer, along with the X-Men's 'What Is A Mutant?' discussions. The current crop is just so much 'Marv Wolfman is the greatest thing since sliced bread!' crap, and I'd almost rather see house ads for Avengers stories that are over already instead. Of course, not all of them are like this. CAPTAIN AMERICA #229 and INVADERS #36 had very informative, interesting columns. But for the most part, current letter columns are a waste of space, and TCR has had some of the best exceptions.

The reason is, of course, that the pros get involved in your columns, and the potential for information is quite a bit higher. And in opposition to those fans who think you shouldn't print pro letters, I think you should strive for controversy. Can you get Dave Kraft or Steve Gerber to comment on their being booted by Marvel (Yeah, and the special note in the lettercol of DEFENDERS #67 was phrased beautifully. Took me two readings to discover it wasn't quite Marvel Hype.) or Don McGregor to air his, ah, entertaining views? Steve Englehart promised another letter last time, where is it? Either get some interesting professional views, or resurrect THE WRITER'S SIDE. (What ever happened to Mantlo's Jack Of Hearts piece?)

Get some people's views on comics today, like Claremont, or Doug Moench. With the current crop of writers at Marvel, a column like THE WRITER'S SIDE could do well. (And no, Mr. Thomas, that isn't a slur against the past writers, just a personal preference for the new bunch.)

The stuff we get from you professionals is far more revealing that the news section of the mag (though that's quite good), and I'd air some of my views, but I tend to agree with the conservative fellows, and the more liberally-minded refuse to get their feathers ruffled at my kind of idea. But Roy Thomas reacts beautifully to "progressive" ideas (I put progressive in quotes because comics don't have to be pseudo-intellectual, or vaguely snotty to be progressive, but that's what "progressive" comics are) and I like to watch the

pyrotechnics, and add my two cents when it applies.

J.M. DE MATTEIS, Brooklyn, NY: So, after years of dreaming and scheming, I finally, in the cold December of 1977, started selling scripts to DC Comics. Months later, in the warmth and freshness of September, the first of those scripts to see print is out. Like a little kid, I anxiously await the September TCR to see my name in the credits. I tear through the book when it arrives, see the cover reproduction of WEIRD WAR TALES #70, see that my story, "The Blood Boat," is the cover story, turn to the description of the issue and...

"UNCREDITED stories for this issue feature 'The Blood Boat,' 'Death's Double Agent,' and..." Uncredited!? Jeeez! Talk about your basic cosmic chuckle. Ha-ha, fellas. I was rolling on the floor after that one.

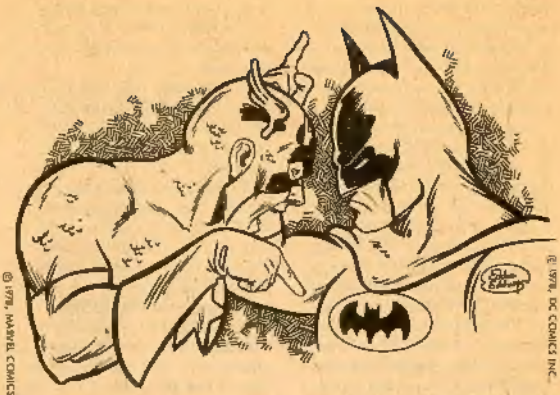
I turn my eyes to the heavens, a silken tear slips, with gentle grace, down my cheek as I mutter: "PLEASE, Lord -- don't let them screw up next month."

JEEEZ!

(Aside from that slight betrayal, I really love TCR. It's a great little publication and you should be proud of it.)

[I can certainly sympathize with the situation; if it would have happened to me, I would have sent us a letter-bomb or something. Anyway, as an explanation of sorts, we get all the news of contents for DC comics from the text used in the DAILY PLANET pages. If you'll check the page that listed WWT #70, you'll see that Bob Rozakis neglected to credit the stories, and contrary to what at least one person believes, we don't have the money to make long-distance phone calls to fill in gaps of information. As I've mentioned before, we're at the mercy of the company as far as what info they want to give us. If you want to REALLY make sure you get a fair shake in the credits, write us directly. MT]

FRANK BRUNNER, Oakland, CA: Did you know that the world does not care?



I suppose at this point you're bored or intrigued by such a depressing opening, but let me continue since you asked for such comments or opinions.

The world does not care that Steve Skeates has chosen to live like a water rat gnawing at society's self-inflicted problems!

The world cares even less that such self-proclaimed authors and TV gripe specialists as Harlan Ellison are shocked by lack of career orientation!

The world does not care that Paul Gulacy took the time to complain that his covers weren't printed big enough!

The world does not care that one of the top comic writers like Roy Thomas takes valuable time to answer and justify his existence to someone who might belittle his achievements!

The world does not care that Frank Thorne seems to act like an agent with a 30% commission to a group of middle class white women who get off on a manufactured fantasy of female dominance.

I could go on, but I think you get the idea. Sure, in such a small industry as comic books, it takes a bunch of people who are egocentric, all with their little axe to grind, or their own little trip to promote! What it all seems to boil down to is a basic alienation and insecurity which motivates people around the world, but particularly in the entertainment business, and in the case of "comics," it just becomes exaggerated and winds up (sadly) in print! I just get more pieces that fit into the puzzle of fragmented self interest groups! Therefore the world does not care!

There is one physical plane (reality) step that might be taken and that is to organize pros and fans into a solid force to deal with the corporations and publishers who run this business. Once that is accomplished, we can start to talk about the Brotherhood of Man, not the dilemma of a few slaves, and how WE can ALL make this art form better!

Perhaps then the world will care!

[I think what you're asking is that we devote a bit more of our space to the artistic aspects of comics rather than the personal, self-interest subjects that have predominated lately. I suppose the personality games do alienate "the world," as you put it, and probably do denigrate comics as an art form. While I welcome more discussion of the hows and whys of the comic art form's specifics by letter-writers, I still can't see that the self-interest type letter is entirely divorced from the field as a whole. I certainly welcome further discussion on this whole idea. MT]

DENNY O'NEIL, New York, NY: Dear Steve Skeates,

Forgive this method of communicating with you. It's crass, it's impersonal, yet in a way it IS appropriate: after all, many of the events people assume -- mistakenly -- are important

about us have been marked in the pages of TCR. And there seems to be no other: I've spoken to Starlin, Mitchell, Krarr, Mary -- most of the old Charles Street gang -- and no one knows where you are. It's been well over a year since I've seen you and I've been a trifle worried. An item on WINS told of a man in your beloved home town, Alfred, who died as a result of chugging a quart of scotch at a party. I don't think that was you, but it's the sort of dippy stunt either of us could have been capable of, once.

The occasion for these maunderings is, of course, your exercise in bitterness published recently in this journal. I wish I had either enough Zen emptiness or enough Christian charity to ignore your accusations, but I haven't. When I read them, the first and much the mildest phrase that occured to me was "ungrateful bastard," and for a moment I contemplated catching a bus to Alfred and playing Philip Marlowe, prowling the bars until I found you and throwing the magazine in your face and demanding an apology. However, melodrama becomes increasingly ludicrous as the grey hairs multiply -- our firebrand days are past -- and so I'll try to reply to you here, calmly, in cold type, for the record, for my own sake and maybe for yours.

You wrote: "I collaborated on stories for a lot of guys -- Alan Kupperberg, Steve Mitchell, Denny O'Neil, Marv Wolfman, etc." -- and most of them wanted me to do all the work while they took half the money." I can't speak for Alan, Steve or Marv (nor for Joe Orlando, at whom most of your rage was directed), but the implication that I cheated you is absurd. Our collaborations were four: the cop thing for Charlton, where you did the first half of the script and then let me finish it -- equal work, equal pay; a story for Warren, never published but paid for in booze which you helped consume; the first of your fish stories -- I did the script, you did the art and neither of us got any renumeration; and a Supes-Bats jobbie for DC -- again, a half-and-half effort, and if I got more money than you -- I'm not sure I did -- it was only because my page rate was higher.

You wrote: "Oh yeah, sure, Denny was the big gun in the socially conscious field. But, go back and re-read some of those GREEN LANTERN-GREEN ARROW stories. That's not radicalism, that's lukewarm liberalism." Wrong Steve; it's neither. Look, by now I'd said this ten thousand times, at least four hundred of them to you: I wrote those stories to present PROBLEMS, not SOLUTIONS. Radicals and liberals (and conservatives and reactionaries and agrarian reformers and free silver advocates and

anybody else identified with a cause) have answers and programs: I had and have questions, a perception that civilization is going askew and considerable dread and nary a panacea, and if I did, I'd probably not present it in a comic book. Steve, Steve, I never CLAIMED radicalism; if those efforts appeared radical, it was in the context of a medium that has traditionally considered the Boy Scout oath to be profound political philosophy.

Let me quote you further: "Compare [O'Neil's stories] to one of my few socially conscious stories, and AQUAMAN story called 'As The Seas Die.' Sure, I had that obligatory scene in which Aquaman said that Phil Dorson was wrong to kill the bozo who was causing all the pollution. But in the end there is no more pollution. No more of that particular pollution, anyway. And that's because Dorson did kill that guy."

Are you advocating assassination? I'm not, I didn't, I won't. And you admit you had to fuzz your point, which pretty much vitiated it; comics are not and will not be in the foreseeable future a platform for terrorist rhetoric, even if you believe such rhetoric. In truth, I wonder whether the gentle, bemused Steve I knew COULD really advocate violence. Have you ever felt a bone crack under a blow? Have you watched someone squirm in pain after being kicked? Have you seen the ugliness of a bullet wound? We who sell fantasy must be careful not to confuse our neatly crafted dreams with reality.

You continue: "That's quite a bit different from Denny's story in which all pollution is shown to be the creation of creatures from outer space." I suppose you mean the JUSTICE LEAGUE story (your remarks don't apply to any of the GL/GA issues). Read it again: not ALL pollution is the aliens' doing and anyway, the heart of the story is a flashback to the planet Monson, illustrating the consequences of unremitting, environmental rape. I was trying to say that this could happen to Earth, not that it has, a statement I will not deny now. And hey, as always, the thing was basically an entertainment, not a manifesto. I don't write pamphlets.

Your pseudonymous spokesman, Warren Savin, concludes: "And as I entered Alfred, that very small town in up-state New York which Steve now calls home, I began to wonder and even worry about the fate of this fellow whom many feel has written some of the most interesting comics the comic book industry has ever seen." At last, we agree. I worry about you, too. Consider Skeates: in certain ways the most original and talented of the comics writers who began in the '60s. No sense denying it, Steve: if an artist is a person with a unique perspective and who strives to develop

a special mode of expressing his special world view, that's what you are. Your vocabulary, the kinds of tales you chose to tell (with, I think, the EXCEPTION of your socially conscious efforts) -- hell, the FORMAT of your manuscripts: these were yours alone. At your best, there's nothing like you, but comparisons are possible: to Woody Allen, to Harvey Kurtzman, to your literary idol, old Rafe Lafferty. You share with them a quirkiness, a viewpoint slightly skewed, a reaction to pain and absurdity that translates into humor: laughter that stifles a scream.

n't call attention to yourself. Ol' Steve, he can't be hurtin', send 'im down for a six-pack. If awards were given for crassness, I'd've surely earned a big one that year, and I apologize. Not entirely appropriately, I recall my favorite lines from e.e. cummings:

> I am moved by fancies
> that are curled
> around these images and
> cling;
> the notion of some
> infinitely gentle,
> infinitely suffering thing.

Although your self-effacement earned you love -- nobody

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You were happiest doing your fish strips. I'd watch you laboring over those drawings for hours, often neglecting money projects, and wonder why. The answer is that the fishes allowed you to express yourself without the necessity of compromising, to editors, to pencillers, to the Code. "expression is the need of my soul," said archy the cockroach, and I expect you to nod in agreement. I occasionally bad-mouthed you for wasting time on the fishes, and I'm sorry.

I'm sorry about a lot of things. (Take a deep breath, it's gonna get personal.) You went through a bad season, the worst, and I was too self-involved, maybe too insensitive, to offer understanding. Problem was, you didn't squawk; you did-

really dislikes you -- it didn't do much for your self-aggrandizement.

Which has become the name of the game. We were delighted to be working in comics, you and I. It never occured to us, back then, to demand contracts, perks, raises; we were happy to accept whatever they gave us. The matter of conventions, for instance: we went partly to have our egos licked, but also because we felt we owed our presence to the kids who enjoyed our stuff. I believe you were as dismayed as I was to learn guys were SELLING sketches to fans. Face it, Steve; smart we weren't.

The new breed -- the "third generation" -- want to know the terms up front, and they're right. Comics publishing has gotten to be like all New York publishing, a struggle for status and bucks, and arena for power games, the cliched rat race. You had absolutely no game-playing ability: you couldn't pat the proper back, nor sniff the approved drainpipe, and so you saw those of lesser achievement gain the prizes. I'm guessing that when you finally realized the realities of what you were involved in, your disillusionment was horrible. You tried to adopt the appropriately cynical attitude, and established a sort of assembly line for recycled plots, but you're not capable of being a hack, and you failed. You seemed to accept this with serenity, a saintly resignation to a world that is not kind to the innocent.

The resignation was counterfeit. Reading your diatribe, I realize that you're full of anger, disillusionment, perhaps hate, and while I can't approve or agree that you've been SO badly treated, I can understand and sympathize. Possibly I can forgive your having made me, your friend, an object of your fury. I react with hurt and with my own anger, but I remember the good hours we shared, and those are precious enough to ignore the rest.

I have no advice for you, Steve. I wish I did. The bad season I went through taught me that I am not qualified to pontificate. Let me, though, proffer a final quote, from Camus: "There is no fate that cannot be surmounted by scorn. If the descent is thus sometimes performed in sorrow, it can also take place in joy."

Your friend,
Denny

ALLEN D. ROSS, 9303 Guyer Drive, Nokesville, VA 22123: I received the latest issue on Monday [7/24]. DC AXES 23 TITLES — SHOCK! After reading it over, I guess it all was the right thing to do, but I wish the transition could have been spread out over a few months,

finishing up story lines in cancelled books. I was mad enough when they cancelled SECRET SOCIETY OF SUPER-VILLAINS and SHADE THE CHANGING MAN so abruptly, now we lose a lot more. They should have at least published the books they had scheduled for July and August. At least they published STAR HUNTERS #7.

No new features coming from DC either. Why did they have to cancel SHOWCASE? Where is FABULOUS WORLD OF KRYPTON going to appear?

Rich Buckler on THE FLASH? Oh, to have Corrine get off that terrible Marvel version of STAR WARS to return to it!

I liked the inclusion of the DC Non-Coming Comics feature. Howabout printing more of the defunct covers in TCR?

How about establishing a contact with Fawcett? It would be nice to know about changes in the DENNIS THE MENACE line in advance. Like DENNIS THE MENACE AND HIS FRIENDS SERIES switching to digest size with #38. Currently, they are four books: DENNIS THE MENACE (bi-monthly; new material), DENNIS THE MENACE BONUS MAGAZINE SERIES (12 times a year -- not monthly, at odd intervals -- new and reprints), DENNIS THE MENACE POCKET FULL OF FUN (six times a year, digest size for 75¢, reprints), and DENNIS THE MENACE AND HIS FRIENDS SERIES (4 times a year, digest size for 95¢, reprints).

The whole idea of DC stealing Marvel ideas is absurd. It's been going both ways for years. What about the continuing plot line in the SUPERGIRL stories in ACTION COMICS #278-285 (7/61-2/62)? These pre-date the continuing stories at Marvel. And where did Imaginary stories (not to mention the proposed title of WHAT IF?) originate? Forget the cross bickering and let the Marvel fans read Marvel and the DC fans read DC, and everybody enjoy!

[We assume that the KRYPTON stories will appear in SUPERMAN FAMILY some time in 1979, al-

though we don't know for certain at the moment. MT]

GARY UTTKE, 915 West Wisconsin Avenue, Milwaukee, WI 53233: Some questions:

What are the general criteria in choosing an artist for a NEW comic title? Is an artist assigned to draw a new comic because he (a) helped create or develop it (b) he is under contract to draw whatever he is told to (c) he won (or lost) the staff artists' coin toss (d) some, all or none of the above.

I've just read the descriptions of two of Marvel's upcoming annuals (AVENGERS and FANTASTIC FOUR) in TCR #158 and I have a question.

Whatever happened to the "good old days" when a comic annual was the climactic culmination of the years' storyline? It usually marked a turning point in the characters' lives (i.e., a marriage, a death, a transformation, graduation, a newborn child, etc.). Nowadays, the annuals are either tales separate from the regular storyline or are reprints of past annuals or regular issues of that comic.

Am I wrong? (Probably.)

Heard anymore about the rumored new MAN FROM U.N.C.L.E. pilot?

[Generally (b) is the rule with art assignments with the artists doing what they're told. (a) is rare, but happens, especially for the artists that hang around the offices more than others.

One of the problems Marvel has with their Annual series is that they can't predict when exactly the books will be released. This year's schedule seems to have been slopped together at the whim of someone who seems to enjoy torturing us precisionists. The FF ANNUAL for example had a footnote saying that it should be read after FF #200, which didn't come out until the following month. So you see, having the culmination of a series for the year would be next to impossible. Still, I agree that not enough of them are really special. MT]

SAM KUJAVA, 1143 South Fisk, Green Bay, WI 54304: You asked for comments on Bethke's hatchet job so here goes... Recently I've heard rumors that TCJ is planning to compete with TCR in a big way by adding up-and-coming comics listings -- in other words, copy the leader, the original, and add YOUR act to their more expensive package. If this is true and they are out to cripple your business, then Bethke's so-called review of TCR in TCJ #42 is their first concerted effort to take what is simply an invaluable aid to the fan/collector and make it look 'bad.' Marilyn couldn't knock the informational and conversational aspects of TCR that make it a monthly necessity and pleasure to read! In fact, she went out of her way to downplay the majority of the zine that is the very reason for your success, and rambled on and on about the editorial stance and the amount of news you carry!

Sure, the news makeup of each issue is determined by your source of information, which does not want to rock the boat. It is added to by other less official outlets when possible, which makes it more appealing than the filtered hype of something like DIRECT CURRENTS. Any intelligent fan who's been following the scene for some time won't take the company news you present at face value anyway! What DC and Marvel SAY is one thing, and you present that well, but what they

MEAN in the light of this troubled industry is quite another matter, and I can tell the difference. You frequently take up editorial space to comment at length on some phase or attitude of the current comic scene, so Bethke's question of your delving more into the whys and hows of the news is unwarranted. Being a true lover of comics past and present, and a slave and PR man to the companies is also two different things. I know both of you to be the former, and the latter is disproved by your regular editorial columns. You are no one's tool! So what if we know where your sympathies lie, so what if you have a remarkably fresh and positive view of comics (rare these days)... your opinions in that regard only serve to make TCR more of a home-town, good-time zine to read. TCR is a very real reflection of the two guys who put it together each and every month. As flawed and personal and innocent as any two humans can be. But your professionalism and extra touches bring TCR even beyond the vital info services that can't be knocked. If you take everything in TCR at face value and look at it in Marilyn's grim, disapproving light, then certainly there are problems. Unfortunately for Bethke's point of view, I read EVERYTHING with a grain of salt and a capacity for enjoyment. TCR is a wonderful zine no matter what its faults, which MB seems to find so horrendous and damning. And I'm not wearing rose-colored glasses, either! Gosh, I hope I never get as jaded and nit-picking as Marilyn seems to come across in print. If I do, maybe TCJ will hire me as a 'critic'... accent on the negative.

[I recall my own feelings as a reader of TCR under Paul Levitz when the news, commentary and our local weather combined to form a cloud of negativity. At least subconsciously, I try to balance things so an issue doesn't turn out completely negative (or positive). TCJ tends to lean toward a negative view of comics a little too much of the time for my own taste, and I feel a bit depressed after I read an issue (even if we aren't reviewed in it). Maybe it's the weather. MT]

KIM HOWARD JOHNSON, [1411 Cherokee Lane, Ottowa, IL 61350] Ribat, Monastir, TUNISIA:

I'm sitting here beneath the sometimes sunny skies of Tunisia as filming is going on for MONTY PYTHON'S LIFE OF BRIAN, and thought I'd drop a line to you and fandom through TCR to keep you posted on what's happening over here. Everyone is trying to keep somewhat of a tight rein on publicity to prevent any religious fanatics from mounting an attack on the film before it can be released, although there is really

little I can see that should offend most.

We're in Monastir (right now starting our third week here) for five weeks, then south to the desert at Gabes for two weeks, and one final week of shooting at Carthage before wrapping. At least half the film will be shot here in the Ribat at Monastir, a 2000 year-old landmark where Zefferelli filmed most of his JESUS OF NAZARETH (our stoning scene was filmed at the same exact spot as his).

Filming has been going quite well. We had some rain yesterday [10/2/73] which caused us to lose a little (our first rain since coming here three weeks ago), but really not very much. Everyone feels quite confident at this point. It's difficult to keep any sense of objectivity when working so closely on a project like this, but it seems safe to say at this point that it should be a fantastic film -- VERY unified. There is no animation, and there are (so far) none of the other things which distracted from the story in GRAIL (cutting away to the present-day historian, policemen arresting the knights). It's really taking the shape of an epic -- Terry Gilliam's sets, combined with the local scenery are incredibly beautiful, and should involve the audience on their own.

Carol Cleveland is down now and will be spending a couple of weeks filming, there is also a possibility Neil Innes will be down for the last week, although he apparently won't be doing any of the music. George Harrison is expected to be down here sometime soon, though whether he will do any acting is uncertain, and Ringo may also be down. Sadly enough, Keith Moon, a close friend of Graham Chapman's, was supposed to have come down and done some acting as well.

Everyone is keeping quite busy, we're filming from about 7 AM until at least sundown, some days later. Mike Palin and Terry Jones intend to start writing another RIPPING YARNS while over here; Connie Booth is flying in soon to try to write another FAWLTY TOWERS with John Cleese; and Graham also has a project he plans to start writing soon with Bernard McKenna (who co-wrote Graham's new film, THE ODD JOB. It goes into general release tomorrow [10/4/78], but got an extremely good reaction at a Royal Premiere last week in London). Graham is really the only one who's managed to get any writing done, though.

The scene being shot this

morning involves a meeting of revolutionaries which Brian (Graham) has just joined in order to impress a girl (Sue Jones Davies, who plays the female lead Judith -- she has done quite a bit of theatre work but little filming). They are led by Reg (John), who this morning is having a hard time convincing them that they ought to throw the Romans out. Filming is really quite a long and unglamourous process. So far, they've had to do the same scene at least a dozen times and will probably have to do it a dozen more in order to get in all the necessary wide shots, reverses and various closeups.

There is a BBC crew out here this week doing a documentary on the making of the film, which could also eventually be seen on American television, depending on the BBC's wishes. It is being directed by Ian Johnstone, who also did a similar program on the SUPERMAN film. He says the special effects were incredible, and some days they would wind up with only about twelve seconds of usable footage for the day. The celebrated "flying scenes" were accomplished by using wires and matting. There will definitely be a sequel, but the amount of money to be spent on it will be determined by the success of the first one. So far, only Marlon Brando's and Gene Hackman's parts have been filmed for it.

Well, I've got to get going to take some more notes, which will most likely evolve someday into a book on the making of BRIAN -- I'm also doing a bit of acting, mostly extra work and I doubt I'll be recognizable on the screen, but it's a lot of fun. (I ended up doubling for Eric Idle my first day, after he shipped out of Pilate's forum a bit early.) The book and possibly a record would come out about the time of the release of the film, which is set for late spring or early summer.

P.S. How about that? I got through the entire letter without once plugging THE COMPLATE MONTY PYTHON! Or AFTA!

P.P.S. Spike Milligan just arrived about lunchtime!! Apparently no one knew he was coming -- he just stopped by! He'll be coming by on Thursday to be part of a crowd scene in Scene 42A.

{Thanks a lot for the report, Howard! I am sure that everyone will be sure to order the second issue of THE COMPLATE MONTY PYTHON when it's published to read the inside dope you've picked up.

-RANLEY}

{Chee, flying to Tunisia is certainly being a dedicated fan!}

By the way, ROLLING STONE mentioned that George Harrison was involved in the financing of the film after EMI dropped out last spring.

As for your info about SUPERMAN, I had understood that filming on part two had wrapped already and that further work (special effects, etc.) would await the release of the film's first part. Who knows?

Anyway, thanks once again, and don't worry about your subscription! MT}

ALAN J. HANLEY, Route 2, Camp Douglas, WI 54618: Clay Geerdes gave a nice rundown on self-publications, both underground and fan in TCR #161. And it occured to me that all this is rapidly becoming historical. I have been part of that history, and embarrassing (arf) as it may be to seemingly toot my own horn, I ought to state some facts official-like in TCR for the historical record you understand. (What else have I got to do now that my wife and children have left me, I've become semi-retired, gone on welfare and taken up part-time burglary?)

In 1966 I drew, printed and sold a magazine called COMIC BOOK, The Nebulous Network Of Nostalgic Nonsense. It was offset with two-color covers. I managed to put out CB One and Two in 1966 although CB One was actually printed in late 1965. I sold COMIC BOOK through a TBG-less fandom (remember those days?) and placed it in four second-hand bookstores which were shortly to become underground-style bookstores and outlets. I also placed CB 1 and 2 and subsequently 3 and 4 in

Barbara's Bookstore in Old Town and in the Post Office-News bookstore in the heart of Downtown, Chicago. By COMIC BOOK number five, Alan Light has his BUYER'S GUIDE going and I relied strictly on it to sell CB 5 and 6 which did sell out. Interestingly enough, all the COMIC BOOKs one through four that I did place in stores sold 90%. The thing kept selling and paying for itself so I kept coming out. Nostalgia was the key, it seems. The GOOD OLD DAYS magazines and COMIC BOOK were the only magazines at the time, I believe, emphasizing nostalgic tid-bits. (Although in the first few years of underground comics the style of artwork can surely be said to have been nostalgic of early-American strips). Nostalgia, as a commercial selling element, did become hot stuff through the popular media (casting, you might say, in STAR WARS). Anyway, despite my own personal inability to attain national notoriety, does, in fact, COMIC BOOK -- for the above reasons -- qualify as the first (choke) underground comic book? (What do you mean, 'who cares?' We are talking historical record-type stuff here!)

Of course, I was hoping that CB would catch the eye of some clever publisher on any level of ground. I certainly had lots of ideas for expanding concepts for a COMIC BOOK magazine. Krupp, DC and Marvel were approached. A lot of guys from these groups had actually ordered COMIC BOOK. But no one was responsive -- as were not a few other publishers.

I mention this because of a resulting ironic side-note.

When Denis Kitchen and Marvel decided to sort of get married to produce an offspring called COMIX BOOK, I eventually received a phone call from a lawyer in New York representing Marvel or Cadence. The lawyer wanted to know if I would be offended (would I sue?) if they came out with a title called COMIX BOOK? I had copyrighted the words 'COMIC BOOK' as the title of a comic magazine and they were apparently concerned about the proximity of meaning between the words COMIX and COMIC. I asked why Marvel didn't offer to buy the title from me? The lawyer laughed spontaneously and hard. This whole business somewhat depressed me and I said, "Go ahead. No swee ." As an afterthought, the lawyer offered me a half-page ad in COMIX BOOK. I said "Sure," but I never sent an ad.

All rather ironic, wouldn't you say?

STEVE FREITAG, 2431 Anchor Street, Murfreesboro, TN 37130: How did Gardner Fox, John Broome, Sid Greene, Bernard Sachs, and Murphy Anderson get out of comics and what are they doing now?

[I asked some of the same questions of some of the people at DC a few years back and here's what I recall: Sachs left comics in 1965 for advertising in the midwest; Gardner Fox was taken off Julius Schwartz's books in 1968 and subsequently showed up at Skywald, Marvel and then retired from comics to continue writing science fiction novels; Broome moved to Paris to write novels; Greene was similarly shifted off of Schwartz's books, put in a short stint at Marvel and died in 1972; and Murphy Anderson left DC in 1972 to take over PS Magazine from Will Eisner. He's subsequently returned to comics (DC COMICS PRESENTS, et al.) MT]

GEORGE OLSHEVSKY, 260 Wellesley Street East #2203, Toronto, Ontario M4X 1G6: This is just as short note to let you know that we have again experienced production delays with COLLECTOR'S DREAM #5 and MARVEL INDEX #7A and 7B. The color separations for the covers of the indexes were technically flawed and had to be redone (not at our expense, fortunately!), resulting in a long enough delay that the printer ran out of paper and delayed things further. We should be going to press on or about November 1, and the books should start appearing on the shelves before the end of that month.

Meanwhile, with all the work done on the above three items, we're using the spare time to get a head start on Index #8B, covering IRON MAN and some minor titles, and that should appear before Christmas if all goes well.

Last time we had the misfortune to advertise our books before we were sure they would appear (though we THOUGHT they would!), and they were delayed. This time we're holding off all advertising until the books are practically in our hands. You'll know things are going okay when you get our usual ads

So the Summer 1978 issue of COLLECTOR'S DREAM will appear in November. Issue #6 will carry the cover date Spring 1979, because it doesn't look as if it will appear before then. Sigh! Nevertheless, all the books will be worth the wait.

Subscribers to the Index (not the DREAM) will have to put up with the usual Customs delay in between receipt of their copies and the times the books hit the stores. This problem will vanish forever once we move our operation to the U.S.A. (where it should have been in the first place) before year's end. Probably (almost definitely) somewhere in or around San Diego.

Et Al

Our old friend Tony Isabella has gone into the comic store business with his partner Nick Varga (a magician Tony tells us) and those of you who live in or get to the Cleveland area and want to get the latest new comics should drop in. By the way, Tony will be publishing his own comics pretty soon, probably a general feature comic to begin with. (Tony's store is Cosmic Comics, 22 Colonial Arcade, Cleveland, OH 44115.)

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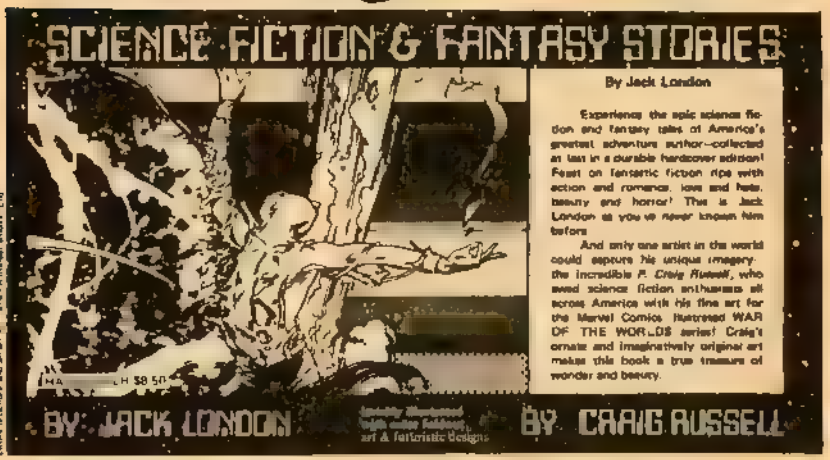
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for New York City on December 16 and 17 is neither authorized nor approved by the Star Wars Corporation. In addition, they wish to make it clear that the advertised "three major stars" of STAR WARS and the showing of the film won't happen. For additional information, write Craig Miller, Director Of Fan Relations, Star Wars Corporation, P.O. Box 8669, Universal City, CA 91608.

You may soon see color stripes on the edges of comics like paperbacks have. The Comics Magazine Association is investigating the feasibility of painting the edges at the printer's level instead of having the wholesalers deface the comics at their level. (The colors tell the wholesaler when to distribute the magazines.)

Bill Pearson has published the 11th issue of WITZEND. It features a Wally Wood portfolio, "The Care And Feeding Of Geks" by Nick Cuti and Mike Zeck, "Encounter" by Bill Pearson and Ruben Yandoc and lots of drawings and cartoons by Pearson himself. Copies are $4.00 postpaid from Bill Pearson, Box 13, Derby, CT 06418. Another nice issue.

Wendy and Richard Pini (WaRP Graphics, PO Box 33, Taunton, MA 02780) have taken over publication of their creation and have begun their triennial schedule with ELFQUEST #2, another excellent (and even better than the first) segment of the saga of the elves known as The Wolfriders. Subscriptions to the series are $5.00 for four issues and we recommend it highly. You owe yourself this one.

Media News

The Hanna-Barbera DC super-hero special will air on NBC this fall as LEGENDS OF SUPER-HEROES and will feature fifteen DC characters, including Adam West and Burt Ward as Batman and Robin, and Frank Gorshin as The Riddler. The

other heroes (including, according to the accompanying Alex Toth illustration for the show, Hawkman, Atom, Captain Marvel, Black Canary, Flash and Green Lantern) are not known to me, but others in the special (two one-hour shows are being done, probably for Saturday night) include Ed McMahon, Howard Morris, Ruth Buzzi and Gabe Dell.

Former James Bond people Peter Hunt and Richard Maibaum are involved in S.H.E., described as a female James Bond which will star Cornelia Sharpe. Martin Bregman is Executive Producer, Hunt is director and Maibaum is helping with the scripting. It's being done in Europe for theatrical release but CBS has it for the U.S. and four episodes a year are planned.

Whoops, last issue I said MARTIAN CHRONICLES had finished shooting; actually it began shooting in September. What I guess was finished was preproduction.

Bill Melendez Productions and the Children's Television Workshop are collaborating on the animation for C.S. Lewis' THE LION, THE WITCH AND THE WARDROBE.

Producers Pau and Marc Michaud are doing POSTCARDS FROM PROVIDENCE. A FILM PORTRAIT OF H.P. LOVECRAFT, a documentary on the life of you-know-who. It features interviews with Ray Bradbury, Robert Bloch, Colin Wilson, Michael Moorcock, and Issac Asimov, among others. Louis Malle will narrate.

A Japanese comic strip called THE ROSE OF VERSAILLES will be translated into a French movie called LADY OSCAR. It involves a girl brought up as a boy who becomes the head of the head guard for Marie Antoinette. It's being scripted by Jacques Denny and Louisiana Knop.

MONTY PYTHON'S LIFE OF BRIAN began filming Sep-

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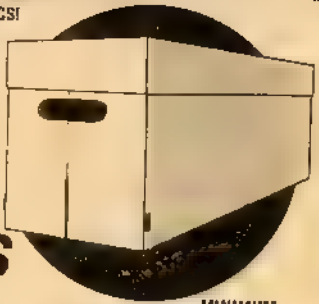

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tember 23. An on-the-scene report by Python-expert Kim Howard Johnson is included in this issue on page 11-12.

TARZOON, SHAME OF THE JUNGLE is now just SHAME OF THE JUNGLE. ERB, Inc. is at the basis of the change ... Former voice of Pluto in the Famous Studios POPEYE cartoons, Jackson Beck, is narrator of the LIFELINE series... COLUMBO series creators Levinson and Link are doing five episodes of a new series called -- are you ready? -- MRS. COLUMBO. The series has yet to be cast (maybe the whole thing will involve people talking about her but she never shows up) ... Perennial TV series lead Robert Conrad has got another one coming up called THE DUKE in which he plays an ex-fighter turned detective. Exec producer is Stephen Cannell. (Conrad is nearing Harry Morgan's record for being a regular on most series. By my count, Conrad has eight, if you figure the two BLACK SHEEP shows to be different series.) ... Universal is doing a TV pilot of ANIMAL HOUSE, which probably won't star John Belushi (though it may), and probably won't be titled ANIMAL HOUSE (though it may). I do know that it'll be on ABC. Maybe... James Doohan (Scotty of STAR TREK) is featured in Saturday morning's space serial JASON OF STAR COMMAND -- sans Scottish accent but with a mustache and a higher rank; I believe he's a commander now... Turnabout is fair play department: Jonathan Harris, who for years harassed and belittled the robot on LOST IN SPACE, turned up on BATTLESTAR. GALACTICA as the voice of Lucifer -- an android. It couldn't happen to a nicer guy...

Thanks to great program planning, delayed broadcasts and general poor judgement, our Milwaukee channel isn't carrying THE NEW AVENGERS. So far I've only seen one episode (I think it was DIRTIER BY THE DOZEN) on tape last January, and what I saw I liked. But, since I received this resume of the Canadian broadcasts by W. Jurkiw, I think I'll let him review things

"Since the U.S. will soon be receiving THE NEW AVENGERS series via CBS, I thought I'd perform a public service and compile a guide of sorts on which episodes should not be missed and which ones once can bypass for a night on the town. Overall, of the twenty shows aired so far here in Canada, the series gets an average rating, which actually means almost great compared to current U.S. action shows. "Aficianados" would do good to take note of some of the great camera work, almost esoteric witty bits of dialogue, and both raunchy and offbeat kinds of music, all used sparingly, which makes each of them that much more effective.

"Now, I don't know if CBS will air these shows in chronological order. In any case, I'll split them into two sets: the first run of 13 episodes aired in 1977, and the second run of 13 now running through the summer here, of which only 7 have played to date [7/25/78].

"The 1st series Definitely not to be missed are "The Eagle's Nest" (a classic), "Sleeper" (an almost-classic), "The Midas Touch" and (at least for completists), "Last Of The Cybernauts?" Moderates include "Tales Of The Big Y," "To Catch A Rat," "Cat Amongst The Pigeons" and "Dirtier By The Dozen." Truly forgettables are "House Of Cards," "Target," "Three-Handed Game" and especially "Faces and Graves."

"The 2nd series The two best so far have been "Hostage," and "Dead Men Are Dangerous," the first written and the second directed by Sidney Hayers, who, apparently, displays an almost masterful style in solid taut scripts and direction. Hope to see more of his work in some of the remaining episodes. Down the scale: "The Gladiators" (a sort of re-working of The Cybernauts theme) and "Complex." And the forgettables: "Trap," "Forward Base," and "Emily."

"All in all, aside from the upcoming BATTLESTAR: GALACTICA, THE NEW AVENGERS should be the only other satisfying action show on the tube in the fall in the U.S. As for comparison with the old AVENGERS, it's needless to say that the Steed-Peel segments were still the best." - W. Jurkiw

W. also expressed his dissatisfaction with the ESCAPADE pilot, as have a number of others. The strange part of it is, for the most part I agree with the detractors about the weaknesses -- but I guess I'm just so hungry for a new entertaining action show I'll accept a lot I wouldn't normally. (And I still sorta liked Morgan Fairchild. Kinda.)

BATTLESTAR: GALACTICA isn't pre-empted, delayed, etc. here, and I do have the opportunity. However (as blasphemous as it seems), I'm not watching it regularly. Besides the fact that I've found CENTENNIAL to be better written (and I tape MARY), I just haven't gotten that much enjoyment out of the first three episodes. There's no denying the beauty of the special effects; the money spent shows. However, there are three basic problems: As a serial (at least in the first three episodes) the conflicts seem to be confined to endless dogfighting, explosions and the same shot of the fighters being launched. As evidenced by the fourth episode, they've recognized the boredom this will soon induce and are attempting to widen the thematic base, but I've already been lured away as I said. Secondly, the lack of humor in the show is frightening. Here's where comparisons to STAR WARS are especially damaging. BATTLESTAR takes everything deadly serious, while SW was tongue-in-cheek a great deal of the time. (Interestingly, VARIETY's reaction to the show's tidbits of humor -- the "We Move Anywhere" moving van -- was that it was jarringly out of place. The review also listed its own rules for what science fiction stories MUST have: "It is essential to establish a fantasy kingdom of science and technology within a political system out of the middle ages and then pit the fundamental Western virtue of freedom against forces of an-

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- ☐ MARVEL PREMIERE #46 [Man-Wolf]
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- ☐ A MARVEL SUPER SPECIAL #9 [Conan]
- ☐ MARVEL TALES #100
- ☐ MARVEL TEAM-UP #78
- ☐ MARVEL TRIPLE ACTION #46
- ☐ MARVEL TWO-IN-ONE #48
- ☐ MASTER OF KUNG FU #73
- ☐ THE MICRONAUTS #2
- ☐ MS. MARVEL #22
- ☐ PIZZAZZ #15
- ☐ POWER MAN #55
- ☐ SCOOBY DOO #9
- ☐ SGT. FURY #150
- ☐ SHOGUN WARRIORS #1
- ☐ THE SPECTACULAR SPIDER-MAN #27
- ☐ SPIDER-WOMAN #11
- ☐ STAR WARS #20
- ☐ TARZAN, LORD OF THE JUNGLE #21
- ☐ THOR #280
- ☐ TOMB OF DRACULA #68
- ☐ TV STARS #4
- ☐ WHAT IF? #13
- ☐ THE X-MEN #118

National Lampoon

- ☐ HEAVY METAL #21 [V2#8]
- ☐ NATIONAL LAMPOON #105 [V2#5]

Warren

- ☐ CREEPY #104
- ☐ FAMOUS MONSTERS OF FILMLAND #150
- ☐ VAMPIRELLA #75

DC

- ☐ ACTION COMICS #492
- ☐ BATMAN #308
- ☐ THE BRAVE AND THE BOLD #147
- ☐ DC COMICS PRESENTS #6
- ☐ DETECTIVE COMICS #482
- ☐ THE FLASH #270
- ☐ GHOSTS #73
- ☐ G.I. COMBAT #212
- ☐ GREEN LANTERN #113
- ☐ HOUSE OF MYSTERY #265
- ☐ JONAH HEX #21
- ☐ JUSTICE LEAGUE OF AMERICA #163
- ☐ MEN OF WAR #13
- ☐ SGT. ROCK #325
- ☐ SUPERBOY AND THE LEGION OF SUPER-HEROES #248
- ☐ SUPER FRIENDS #17
- ☐ SUPERMAN #332
- ☐ THE UNKNOWN SOLDIER #224
- ☐ WARLORD #18
- ☐ WEIRD WAR TALES #72
- ☐ WEIRD WESTERN TALES #52
- ☐ WONDER WOMAN #252
- ☐ WORLD'S FINEST COMICS #255

Gold Key

- ☐ BEEP BEEP, THE ROAD RUNNER #76
- ☐ BORIS KARLOFF TALES OF MYSTERY #88
- ☐ BUGS BUNNY #204
- ☐ CHIP 'N' DALE #56
- ☐ DAISY AND DONALD #35
- ☐ DONALD DUCK #203
- ☐ FLASH GORDON #21
- ☐ KROFFT SUPERSHOW #6
- ☐ LITTLE LULU #250
- ☐ MICKEY MOUSE #191
- ☐ NEW TERRY TOONS #54
- ☐ O.G. WHIZ #11
- ☐ PINK PANTHER #60
- ☐ POPEYE THE SAILOR #143
- ☐ PORKY PIG #86
- ☐ RIPLEY'S BELIEVE IT OR NOT! #85
- ☐ SCAMP #45
- ☐ STAR TREK #59
- ☐ TOM AND JERRY #314
- ☐ TUROK, SON OF STONE #119
- ☐ TWEETY AND SYLVESTER #89
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- ☐ UNCLE SCROOGE #160
- ☐ WALT DISNEY'S COMICS AND STORIES #460
- ☐ WALT DISNEY SHOWCASE #48
- ☐ WOODY WOODPECKER #174

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GUESTS:

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COSTUME CONTEST
Any female character from the comics. Contestants must act out their interpretation of the character for the judges.
First Prize -- $75.00 and the winner's portrait by one of our guest artists.
Second Prize -- $50.00 and an original illustration by one of the con guests.
Third Prize -- $15.00 and a drawing of their favorite female comic character.

COMIC DEVELOPMENT WORKSHOP
Watch as a penciller, writer, inker, and colorist create their own comic strip right before your eyes!! A different team of pros each day. A different strip each day. One of which will be auctioned off!

PANEL DISCUSSIONS
"Women in Comics: Creators and Characters" with Marie Severin, Paty, and others
"Continuity in the Comics" with Mark Gruenwald, Peter Gillis, and others
"Trivia Time" See if you can stump our panel of experts!
Plus, MORE to be announced soon!

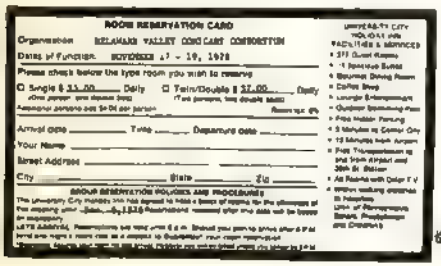
CELEBRITY REVIEW
A star-studded panel of convention guests doing an add-on drawing on a gigantic 4' x 2' heavy illustration board! In color. With suggestions from the audience. To be auctioned off afterwards!

AMATEUR ART REVIEW
A chance for amateur artists to show their work to some of the biggest names in comics. DICK GIORDANO and MARIE SEVERIN are just two of the pros lined up for this one.

AMATEUR ART CONTEST
Enter any female character from the comics only.
Registration for this contest is Sunday, 12:00
First Prize -- $50.00
Second Prize -- $25.00
Third Prize -- $10.00

FRANK THORNE'S FANTASY FEATURE
A pre-publication preview of Fabulous Frank Thorne's new illustrated novel of Fantasy-Adventure ! ! ! !
This will be a slide presentation of the entire novel narrated in the inimitable Frank Thorne style!

HISTORY OF WOMEN IN COMICS SLIDE SHOW
Friday - Howard Leroy Davis on the 40s and 50s
Saturday - Chris Pavadano on the 60s.
Sunday - Rich Greene on the 70s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8½" x 11", 44 pp. on top-quality paper with color covers by MARIE SEVERIN and BORIS VALLEJO. Plus articles on "The Roles of Women in Comics" by Comics Journal writer Marilyn Bethke; an in-depth look at the characters of CHRIS CLAREMONT, considered among the most realistic in comics, by Peter Sanderson. And, biographies, interviews, and full page portfolio illustrations by more than 12 of our convention guests.

EXHIBITS

BORIS will display 15 of his paintings the largest exhibition of his work to date. TIM HILDEBRANDT who with his brother Greg painted the 1978 Lord of the Rings Calendar, Star Wars poster, and many others, will have a showing of some of his finest work. Plus, other displays including Ace paperback artist JOE RUSSO, and Marvel cover artist KEN MORRIS.

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AND THAT IS SUPPOSED TO KILL ME??
NEVER!!
BRING ME ERNIE CHAMILLER IF NEED BE--
BUT I SHALL NOT DIE!! DRACULA YET LIV---
URK!!
SORRY DRAC, BUT THE PEN IS MIGHTIER THAN THE FANG ..

CHARACTERS © 1978, MARVEL COMICS GROUP

FRED HEMBECK

slovement and destruction. There was a disturbing suggestion of democracy in BATTLESTAR when a disconsolate Lorne Greene suggested that all human survivors vote on an issue; that must be avoided in the future. Sci-fi [sic] depends on an assumed king-peasant relationship, with the only middle-ground being occupied by knights of the round tab e and an unlimited universe of imagined creatures. To allow contemporary politica. ideas to intrude into the concept would be to destroy it." Well, that's the most astonishingly ludicrous assessment of a genre I've ever read. What the heck does "Mick" think STAR TREK was all about? For my own taste, I find the aura of para-military c ass-ism on most TV science-fiction shows to be repulsive; when are we going to see a science fiction concept without a captain or commander?) Anyway, a little bit of a lighter touch -- more

[Continued on page 33]

Warren News

Sometime in the past month or so Warren published a compilation of BLAZING COMBAT featuring plates of the four original covers and 17 stories from BC. The price is $5.00, and it was dated April, 1978, though we suspect that that date is off by a few months.

Coming Comics

VAMPIRELLA No. 75, January. This issue's features: Vampirella in "The Blob Beast Of Bayou Parish" by Bill DuBay and Jose Gonzalez; "Business Is Booming" by Bob Black and Isidro Mones, "Sasquatch Love" by Cary Bates and Jose Ortiz; "Eternal Triang e" by Bates and Martin Salvador; and "Peter, Peter" by Leopoldo Duranona. [11/7]

FAMOUS MONSTERS IN FILM-LAND No. 150, January. [11/7]

CREEPY No. 104, January. "The Caretaker" by Bob Toomey and Alfredo Alcala lead off the issue followed by "Holocaust" by Steve Englehart and Terry Austin; "The City Of God" by Budd Lewis and Pepe Moreno Casaures; "The Games" by Roger McKenzie and Pablo Marcos; "Keep Cool" by Toomey and Alex Nino; "Mother Park" by McKenzie and Jose Ortiz, and "Future House Is Not A Home" by Nicola Cuti and Isidro Mones. Kim McQuaite is the cover artist. [11/7]

Charlton News

Romance comics will return to the stands in December

or January. I LOVE YOU #122 replaces MONSTER HUNTERS on the schedule, its last issue is #18, dated February, 1979. SECRET ROMANCE replaces SPACE ADVENTURES on the schedule beginning with #42; the last SPACE ADVENTURES is #13, March 1979. Both romance books are cover-dated March.

CHEYENNE KID stories from the late fifties and early sixties drawn by John Severin will appear in BILLY THE KID for awhile.

DOOMSDAY + 1, which stiffed the first time around, is selling very well and the publishers have to determine whether they'll drop the book again (since they only have material to reprint through #12) or commission some new work on the book.

Some domestic news: Nick and Charlene Cuti are the proud parents of a baby girl named Jaymee, their first. She was born September 29, 1978.

Last issue I mentioned the POPEYE vocational series Charlton published a few years ago and I mistakenly said that there were 23 in the series. There were only fifteen; there were 23 if you counted the previous eight reading skills comics.

As far as we can determine, this is the way the schedule has been updated:

December
SPACE WAR #32
GHOST MANOR #40
HAUNTED #39
FIGHTIN' MARINES #140
SCARY TALES #17
MONSTER HUNTERS #17
BILLY THE KID #126
WAR #11

January
GHOSTLY TALES #133
SPACE ADVENTURES #12
DOOMSDAY + 1 #10
FIGHTIN' ARMY #136
SPACE WAR #33
GHOST MANOR #41

February
HAUNTED #40
FIGHTIN' MARINES #141
SCARY TALES #18
MONSTER HUNTERS #18 (last issue)
BILLY THE KID #127
WAR #12

March
GHOSTLY TALES #134
SPACE ADVENTURES #13 (last issue)
DOOMSDAY + 1 #11
SPACE WAR #34
GHOST MANOR #42
HAUNTED #41
FIGHTIN' MARINES #142
SCARY TALES #19
I LOVE YOU #122
SECRET ROMANCE #42

Gold Key News

HAPPY DAYS has finally been approved by Paramount and will appear in January. It will be a bi-monthly. As usual, we have no information about the creative credits.

BATTLE OF THE PLANETS, a syndicated cartoon (Sandy Frank Productions) with superheroes in a science fiction setting, has been added to the 1979 schedule. #1 goes on sale in April and it too is a bi-monthly.

Western is publishing a set of nine new reprint comics under their Whitman banner. Called Dynabrite Comics, the titles include: STAR TREK ("A Bomb In Time," "The Psychocrystals"), STAR TREK ("The Evictors," "The Choice"), DONALD DUCK ("The Golden Helmet"), UNCLE SCROOGE ("The Golden Fleecing"), MICKEY MOUSE ("And His Sky Adventure"), MICKEY MOUSE ("And The Beanstalk"), DAISY AND DONALD (Seven from "Daisy's Diary"), GOOFY and BUGS BUNNY. The comics are printed on white, heavier paper and better printed than regular comics. They cost 69¢ each and should be on sale now.

An upcoming issue of POPEYE will put the spotlight on OSCAR, one of Segar's lesser-known characters. And something extra special will occur in January's anniversary issue. Ham Gravy, one of the major characters from THIMBLE THEATRE before Popeye came in, will appear for the first time since 1929. George Wildman might also do the coloring of the issue, since he's dissatisfied with the job being done by Gold Key's staff colorists.
[Popeye news from Steven Alan Bennett]

Coming Comics

Walt Disney CHIP 'N' DALE No. 56, January. New. [11/2]

Walt Disney DONALD DUCK No. 203, January. Reprints. [11/2]

Walt Disney MICKEY MOUSE No. 191, January. Reprints. [11/2]

NEW TERRYTOONS No. 54, January. New. [11/2] Last issue.

TOM AND JERRY No. 314, January. Reprints. [11/2]

WOODY WOODPECKER No. 174, January. New. [11/2]

BORIS KARLOFF TALES OF MYSTERY No. 88, January. Reprints. [11/9]

BUGS BUNNY No. 204, January. New. [11/9]

THE PINK PANTHER No. 60, January. New. [11/9]

PORKY PIG No. 86, January. New. [11/9]

STAR TREK No. 59, January. New. [11/9]

Walt Disney UNCLE SCROOGE No. 160, January. Reprints. [11/9]

WALT DISNEY SHOWCASE No. 48, January. 32 pages of new material and 32 pages of reprints. [11/9]

WE DO OUR PART

RR

THE COMIC WORLD is the comics oriented fanzine devoted to the principle that any subject worth writing about is worth covering in depth, and detail. You'll find no two and three page shortie articles in COMIC WORLD. You will also not find our pages cluttered up with amateur comic strips, pin-up pages, or fan fiction. What you will find in COMIC WORLD is good substantial writing, well researched, well illustrated, and well laid out. If you're tired of jazzy fanzines that are all fluff and no substance, then maybe it's time you gave us a try.

Issue #19 is now out, headlining Gary Brown's extensive examination of the Green Arrow, one of the most neglected and misunderstood characters DC ever created. Gary worked six months on this article, developing his outline, double checking his research, and writing, and then rewriting so that the article would appeal to both the involved collector or the casual reader. Alan Hutchinson has provided a series of illustrations that captures the essence and the development of the character over the years. Together they have produced the best analysis of this hero ever attempted in a fanzine.

A commitment to quality means we follow up on our past material. Issue #19 also features an article on the Presto Kid, the Ghost Rider's successor at Magazine Enterprise. A complete article on the Ghost Rider originally appeared in COMIC WORLD #12. This article will complete the cycle of information. With full production and background details, and an art study of the hero by Harry Thomas we provide articles that are complete as well as in-depth in their coverage.

Issue #19 also contains Clay Kimball's free wheeling column, plus Ride the Tiger, a new feature, and our regular departments.

THE COMIC WORLD #19, photo offset cover to cover, 40 pages with all copies sent flat, in a protective envelope. Cost of this issue is $1.50. A six issue subscription is a mere $6.00. Notice the big difference there folks? That's because it costs me 53¢ to mail out singly ordered copies. Subscription copies are mailed out all at the same time on a special mailing permit for considerably less. We pass on these savings to our subscribers. Save a bundle, 6 issues for only $6.00, and a new issue comes out every two months.

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We also have back issues. #s 9, 10, 11, 12, 13, 14, 15, 16, are available at $1.50 each (or $1.00 to regular subscribers) #8 and #17, both double sized 80 page issues are $3.00 each (or $2.00 to subscribers).

Walt Disney DAISY AND DONALD No. 35, January. New. [11/23]

FLASH GORDON No. 21, January. New story by John Warner and Carlos Garzon. [11/23]

KK GIVEAWAYS: MARCH OF COMICS No. 447 – Mickey Mouse; MARCH OF COMICS No. 448 – Cracky

KROFFT SUPERSHOW No. 6, January. New. Last issue. [11/23]

RIPLEY'S BELIEVE IT OR NOT! No. 85, January. New. [11/23]

Walt Disney SCAMP No. 45, January. New. Last issue. [11/23]

TUROK, SON OF STONE No. 119, January. New. [11/23]

TWEETY AND SYLVESTER No. 89, January. New. [11/23]

BEEP BEEP, THE ROAD RUNNER No. 76, January. New. [11/30]

LITTLE LULU No. 250, January. New. [11/30]

O.G. WHIZ No. 11, January. Reprints. Last issue. [11/30]

POPEYE THE SAILOR No. 143, January. New. [11/30]

UFO AND OUTER SPACE No. 19, January. New. [11/30]

WALT DISNEY'S COMICS AND STORIES No. 460, January. 13 pages are new, 11 are reprints. [11/30]

Archie Coming Comics

ARCHIE GIANT SERIES MAGAZINE No. 476, December. This issue features ARCHIE'S CHRISTMAS STOCKING. [10/24]

ARCHIE GIANT SERIES MAGAZINE No. 478, January. This issue features ARCHIE'S CHRISTMAS LOVE-IN. [10/24]

ARCHIE'S JOKE BOOK No. 252, January. [10/24]

ARCHIE'S PALS 'N' GALS No. 129, January. [10/24]

BETTY AND VERONICA No. 277, January. [10/24]

JUGHEAD'S JOKES No. 62, January. [10/24]

PEP No. 345, January. [10/24]

ARCHIE AND ME No. 107, January. [10/31]

ARCHIE GIANT SERIES MAGAZINE No. 477, December. This issue features BETTY AND VERONICA CHRISTMAS SPECTACULAR. [10/31]

ARCHIE GIANT SERIES MAGAZINE No. 479, January. This issue features SABRINA CHRISTMAS MAGIC. [10/31]

ARCHIE SUPER-HERO SPECIAL DIGEST No. 1, January. This issue features reprints of old Archie costumed characters The Fly, The Jaguar, The Mighty Crusaders, Captain Hero and Pureheart The Powerful and possibly Simon and Kirby's Shield from THE DOUBLE LIFE OF PVT. STRONG. 144 pages. [10/31]

JUGHEAD No. 284, January. [10/31]

LAUGH No. 334, January. [10/31]

LIFE WITH ARCHIE No. 201, January. [10/31]

ARCHIE No. 277, February. [11/7]

BETTY AND ME No. 99, February. [11/7]

LAUCH COMICS DIGEST No. 20, January. This issue contains a super-hero reprint. [11/7]

LITTLE ARCHIE No. 138, January. [11/7]

REGGIE AND ME No. 111, January. [11/7]

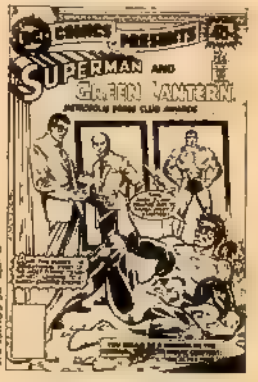
REGGIE'S WISE-GUY JOKES No. 48, January. [11/14]

ARCHIE AT RIVERDALE HIGH No. 60, January. [11/21]

JUGHEAD WITH ARCHIE DIGEST No. 30, January. This issue should contain another super-hero reprint. [11/21]

DC Coming Comics

BATMAN No. 308, February. "There'll Be A Cold Time In The Old Town Tonight" is by Len Wein, John Calnan and Dick Giordano. Mr. Freeze returns to give Batman the cold shoulder. Jim Aparo did the cover. [11/7]

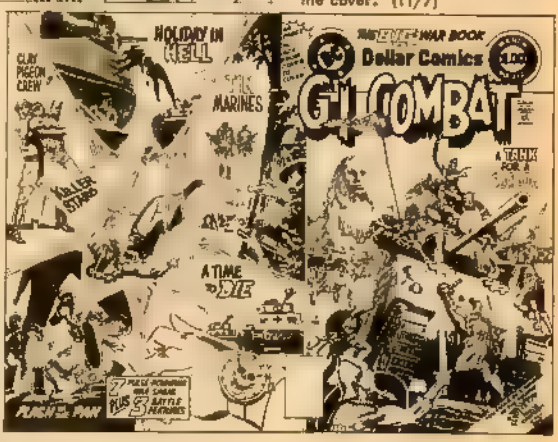


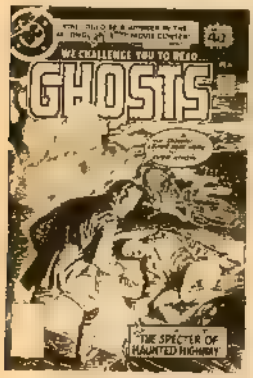
DC COMICS PRESENTS No. 6, February. "The Fantastic Fall Of Green Lantern" is by Paul Levitz, Curt Swan and Frank Chiaramonte. The Star Sapphire returns to plague Green Lantern, and GL finds himself unable to meet the challenge so he calls on Superman for help. Ross Andru and Dick Giordano did the cover. [11/7]

DETECTIVE COMICS No. 482, February-March. "Night Of The Body Snatcher" is by Jim Starlin and Craig Russell and stars Batman. The murder of three men is linked to World War I and an aged gorilla. "A Quick Death In China" features Batgirl and is by Bob Rozakis, Don Heck and Frank Chiaramonte. Barbara Gordon is kidnapped by Sino-Supermen in

Glanzman. Jeb Stuart's crew must reach an Allied Unit in Burma cut off from reinforcements but reckon without the interference of three native girls they rescue from the Japanese. Two more Haunted Tank stories by Kanigher and Glanzman are also included: "A Tank For A Pharaoh" and "Holiday In Hell." The O.S.S. is featured in "A Time To Die" by Evan Douglas and Nardo Cruz and "The Killer Stars" by Douglas and E.R. Cruz. Women At War features war photographer Kim Forrest in "Flash In The Pan" by Jon Laurie and Jerry Grandenetti. And Gunner and Sarge star in "Tin Marines" by Kanigher and E.R. Cruz. Joe Kubert did the cover. [11/7]

China. Robin stars in "The League Of Crime" by Rozakis, Juan Ortiz and Dave Hunt. "The Eternity Book" by Len Wein, Mike Golden and Dick Giordano features the return of The Demon. Jason Blood summons Etrigan, The Demon, to recover a mystical tome. Completing the issue is "Bat-Mite's New York Adventure" featuring Bat-Mite visiting DC, by Rozakis, Golden and Bob Smith. Rich Buckler and Dick Giordano did the cover. [11/7]





THE FLASH No. 270, February. "A Fast Way To Die" is by Cary Bates, Irv Novick and Frank McLaughlin. In the first issue edited by Ross Andru, Flash seems to be joining the ranks of all the other super-heroes by running into domestic and occupational problems he cannot handle, all at once -- coinciding with the appearance of a villain he can't seem to defeat -- The Clown. Rich Buckler and Dick Giordano did the cover. [11/7]

GHOSTS No. 73, February. Carl Wessler stories in this issue include "Phantom Of The Catacombs" by Ernie Guanlao; "Spectre Of The Haunted Highway" by Tenny Henson; "Who Guards This Grave" by John Calnan; and "The Ghost's Last Ride" by Ken Landgraf and Jack Abel. Luis Dominguez did the cover. [11/7]

G.I. COMBAT No. 212, February. "Clay Pigeon Crew" is by Robert Kanigher and Sam

JONAH HEX No. 21, February. Jonah's father continues to plague Jonah in this issue by Michael Fleisher and Vicente Alcazar. Luis Dominguez did the cover. [11/7]

JUSTICE LEAGUE OF AMERICA No. 163, February. "Concert Of The Damned" is by Gerry Conway, Dick Dillin and Frank McLaughlin. The JLA is attacked by mad musician Anton Allegro and the mystery of Zatanna's mother is revealed. Rich Buckler and Dick Giordano did the cover. [11/7]

MEN OF WAR No. 13, February. "Project Gravedigger -- Plus One" is by Jack C. Harris,

Dick Ayers and Romeo Tanghal. Plus, an all-new Enemy Ace adventure begins with a first part by Robert Kanigher and Howard Chaykin. Joe Kubert did the cover. [11/7]

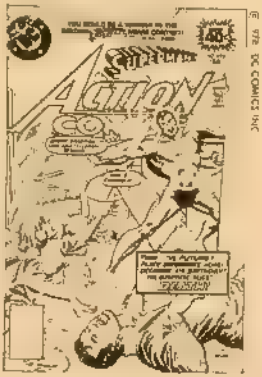
WEIRD WAR TALES No. 72, February. Stories in this issue are: "Death Camp" by J.M. DeMatteis (credited at last!) and Juan Ortiz; "Battle Of Morro Castle" by David Michelinie and Walt Simonson; and "The Experiments Of Dr. Kreb" by Michelinie and Alfredo Alcala. Joe Kubert did the cover. [11/7]

WORLD'S FINEST COMICS No. 255, February-March. "Thou Shalt Have No Other Batman Before Me" is by Bob Haney, Jose Luis Garcia Lopez and Dan Adkins. Superman discovers a previous Batman exists and he and the present Batman are attacked by the Living Bat-God. "Dreamdancer" is by E. Nelson Bridwell, Don Newton and Kurt Schaffenberger. Captain Marvel and Bulletman are missing and Mary Marvel and Bulletgirl try to find out why they and the entire male population of New York are falling under Dreamdancer's spell; the origin of Bulletman and Bulletgirl is also included. In the Green Arrow-Black Canary story by Elliot Maggin, Trevor Von Eeden and Vince Colletta, GA runs for mayor — and wins! Finally, "Furious Fran And The Dagger Lady" is by Steve Ditko. The Creeper finds himself in trouble with women on two fronts. Jim Aparo did the cover. [11/7]

ACTION COMICS No. 492, February. "Superman's Secret Afterlife" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman watches Lois die and then finds that it is ten years in the future and he's married to Lana Lang — and it's all because of General Zod (soon to be a major motion picture star). Ross Andru and Mike Esposito did the cover. [11/21]

THE BRAVE AND THE BOLD No. 147, February. "Death Scream From The Sky" is by Cary Burkett and Jim Aparo. Supergirl joins Batman to prevent a terrorist group from wiping out Gotham with a laser cannon. Jim Aparo did the cover. [11/21]

GREEN LANTERN No. 113, February. "That They Fear No More" is by Denny O'Neil, Alex Saviuk and Frank Chiaramonte. In a sequel to "Tomb Of The White Bat" from BATMAN FAMILY #19, this Christmas story involves Green Lantern with a prophecy believed by a backwoods mountain community about their salvation from a curse by an unborn child. Mike Grell did the cover. [11/21]



HOUSE OF MYSTERY No. 265, February. "Illegal Procedure" is by Michael Uslan, Nancy Osher and Fred Carrillo. A major league football team is transformed into a band of murdering rules violators by a supernatural power. Also, "The Perfect Host" by uncredited hands, is presented. Michael W. Kaluta did the cover. [11/21]

SGT. ROCK No. 325, February. Another Rock adventure by Robert Kanigher and Frank Redondo. Joe Kubert did the cover. [11/21]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 248, February. "Beneath The Streets Lurks -- Death" is by Gerry Conway, Joe Staton and Jack Abel. The Legion sinks to sewer level to investigate something that has come alive down there.

Joe Staton and Dick Giordano did the cover. [11/21]

SUPER FRIENDS No. 17, February. "Trapped In Two Times" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. The Time Trapper causes a time machine to malfunction and the friends find themselves split up. This is the first issue to be edited by Julius Schwartz. Fradon and Smith did the cover. [11/21]

SUPERMAN No. 332, February. "The Eternity Cage" is by Marty Pasko, Curt Swan and Frank Chiaramonte. The Master

Jailer has not only trapped Superman, he's robbed him of his powers and memory. Ross Andru and Dick Giordano. [11/21]

UNKNOWN SOLDIER No. 224, February. "Welcome To Valhalla" is by Bob Haney, Dick Ayers and Gerry Talaoc.

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The back-up story is "At The Mercy Of Tigers" by Steven Utley, Dick Ayers and Dan Adkins. Joe Kubert did the cover. [11/21]

WARLORD No. 18, February. Mike Grell and Joe Rubinstein provide another adventure starring Travis Morgan's inner-Earth world. Grell did the cover. [11/21]

Marvel Coming Comics

GODZILLA No. 19, February. "With Dugon On The Docks" is by Doug Moench, Herb Trimpe and Dan Green. Godzilla, still recovering from the effects of the shrinking gas, grows tall enough to terrify a wino and beat up a bunch of SHIELD agents on the waterfront. Trimpe and Bob Wiacek did the cover. [10/31]

THE HUMAN FLY No. 18, February. "A Gathering Of Vultures" is by Bill Mantlo, Lee Elias and inkers Tex Blaisdell and Ricardo Villamonte. The penultimate issue features The Fly and his crew against dishonest white men on an Indian reservation. Elias and Rudy Nebres did the cover. [10/31]

WEIRD WESTERN TALES No. 52, February. "The Plot To Kill President Lincoln" is by Gerry Conway, Dick Ayers and Luis Dominguez. The Secretary Of War calls upon Scalphunter to help prevent an assassination--one which involves Bat Lash. Dominguez did the cover. [11/21]

WONDER WOMAN No. 252, February. "The Empress Of The Silver Snake" is by Jack C. Harris, Jose Delbo and Vince Colletta. The Empress believes Wonder Woman to be possessed and wishes to exorcise her. Ross Andru and Dick Giordano did the cover. [11/21]

KID COLT OUTLAW No. 228, February. [10/31]

MARVEL SUPER ACTION No. 12, February. "No Longer Alone" by Stan Lee, Jim Steranko and Joe Sinnott, from CAPTAIN AMERICA #110 and featuring The Hulk, is reprinted. [10/31]

MARVEL TWO-IN-ONE No. 48, February. "My Master, Machine-

smith" is by Bill Mantlo, Chic Stone and Tex Blaisdell. The Thing and Jack Of Hearts battle on the waterfront while The Corporation holds the Yancy Street Gang captive. Stone did the cover. [10/31]

SPIDER-WOMAN No. 11, February. "And Daily Makes Three" is by Mark Gruenwald, Carmine Infantino and Al Gordon. Spider-Woman and Brother Grimm battle in a Mexican restaurant in their penultimate battle. Infantino and Frank Giacoia did the cover. [10/31]

TOMB OF DRACULA No. 68, February. "Return To Transylvania" is by Marv Wolfman, Gene Colan and Tom Palmer. Janus teleports Drac and company to Transylvania for Dracula's final humiliation. Colan and Palmer did the cover. [10/31]

THE AMAZING SPIDER-MAN No. 189, February. "Mayhem By Moonlight" is by Marv Wolfman, John Byrne and Jim Mooney. Spidey battles a mystery menace. Byrne and Bob McLeod did the cover. [11/7]

CAPTAIN AMERICA No. 230, February. "Assault On Alcatraz" is by Roger McKenzie, Roger Stern, Sal Buscema and Don Perlin. Cap and the Super Agents Of SHIELD (that aren't traitors) go to Alcatraz in search of the missing Falcon -- only to end up battling The Hulk. Ron Wilson and Bob Layton did the cover. [11/7]

CRAZY No. 46, February. [11/7]

DOCTOR STRANGE No. 33, February. "And All My Dreams Against Me" is by Roger Stern, Ralph Macchio, Tom Sutton and Rudy Nebres. Dr. Strange faces Dream Weaver and battles Clea as he falls prey to his own mirror images. Frank Brunner did the cover. [11/7]

GHOST RIDER No. 34, February. "The Boy Who Lived Forever" is by Roger McKenzie and Don Perlin. GR and Woody are captured by The Boy Who Lived Forever. Perlin did the cover. [11/7]

LAFF-A-LYMPICS No. 12, February. [11/7]

A MARVEL SUPER SPECIAL No. 9, February. This is a SAVAGE SWORD OF CONAN issue featuring "Trail Of The Blood-Stained God" by Roy Thomas, John Buscema and Tony DeZuniga, and "Day Of Red Judgement" by Roy Thomas, Christy Marx and Howard Chaykin. Greg Theakston did the cover. [11/7]

MARVEL TRIPLE ACTION No. 45, December. "In Battle Joined" by Roy Thomas, John Buscema and George Tuska is reprinted from AVENGERS #53 since they threw in the X-MEN last issue. [11/7]

THE MICRONAUTS No. 2, February. "Earth" is by Bill Mantlo, Mike Golden and Joe Rubinstein. The Micronauts land on Earth, where they're only toy-sized and end up destroying a Daytona Beach house.

Golden and Rubinstein did the cover. [11/7]

MS. MARVEL No. 22, February. "Second Chance" is by Chris Claremont, Mike Vosburg and Mike Zeck. Carol Danvers gets fired and Death-Bird flies by night. Dave Cockrum and Terry Austin did the cover. [11/7]

PIZZAZZ No. 15, December. [11/7]

THOR No. 280, February. "Crisis On Twin Earths" is by Roy Thomas, Wayne Boring and Tom Palmer. Thor is contacted by Hyperion of Other Earth to guest-star in "Hyperion -- The Movie." Ahem! Joe Sinnott did the cover. [11/7]

TV STARS No. 4, February. Another Hanna-Barbera try-out issue. [11/7]

THE AVENGERS No. 180, February. "Beserker's Holiday" is by Tom DeFalco, Jim Mooney and Mike Esposito. The Beast, Thor and The Vision fight The Rock God alongside Bloodhawk. Meanwhile, back in NYC, The Stinger has captured the rest of

The Avengers. Don Adkins did the cover. [11/14]

CONAN THE BARBARIAN No. 95, February. "The Return Of Amra" is by Roy Thomas, John Buscema and Ernie Chan. Amra, understandably, returns. John Buscema did the cover. [11/14]

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THE DEFENDERS No. 68, February. "Val In Valhalla, Part 3: Valhalla Can Wait" is by David Kraft, Ed Hannigan, Herb Trimpe and Pablo Marcos. The Hulk puts an end to war in the Land Of The Dead and the Valkyrie-Barbara Norriss conflict is resolved. Herb and Mike Trimpe did the cover. [11/14]

THE FLINTSTONES No. 9, February. [11/14]

THE INCREDIBLE HULK No. 232, February. "The Battle Below!" is by Roger Stern, David Michelinie, Sal Buscema and Mike Esposito. This is part two of the Captain America/Hulk crossover and features the secret of Animus and the fate of Kligger. Dan Adkins did the cover. [11/14]

THE INVADERS No. 37, February. "The Liberty Legion Busts Out" is by Don Glut, Don Heck, Alan Kupperberg and Chic Stone. The second part of the Liberty Legion story originally slated to appear in its own book appears. Fred Kida did the cover. [11/14]

MARVEL CLASSICS COMICS No. 36, February. This is the final issue and it features Charles Dickens' A CHRISTMAS CAROL, adapted by Doug Moench, Sal Buscema, Frank Giacoia and Many and Diverse Hands. [11/14]

MARVEL TALES No. 100, February. For the second time in thirty years, MARVEL TALES hits the one-hundred mark, and Marvel celebrates with a double-sized, 60¢ issue featuring "Just A Man Called Cage" by Gerry Conway, Gil Kane, John Romita and Tony Mortellaro from AMAZING SPIDER-MAN #123; an all-new Hawkeye-Two-Gun Kid story, "Killer Of The Purple Rage" by Scott Edelman, Mike Nasser and Terry Austin; and "Secrets Of Spider-Man" by Stan Lee

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and Steve Ditko from the first SPIDER-MAN ANNUAL. John Romita did the cover. [11/14]

POWER MAN No. 55, February. "Chaos At The Coliseum, Or, What List Price Victory?" is by Ed Hannigan, Lee Elias and Jim Mooney. Luke Cage and Danny Rand participate in a melee at an autoshow; the Fantastican guest-stars. Bob Layton and Joe Rubinstein did the cover. [11/14]

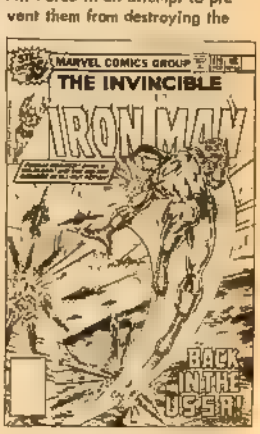
SCOOBY DOO No. 9, February. [11/14]

SHOGUN WARRIORS No. 1, February. "Raydeen" is by Doug Moench, Herb Trimpe and Dan Green. The war between Good and Evil is escalating and the forces for Good are augmented by three giant robots. Trimpe and Al Milgrom did the cover. [11/14]

X-MEN No. 118, February. "The Submergence Of Japan" is by Chris Claremont, John Byrne and Ricardo Villamonte. Moses Magnum is back and threatening to sink Japan and only Sunfire and the X-Men can stop him. Misty Knight and Colleen Wing guest-star. Dave Cockrum and Terry Austin did the cover. [11/14]

FANTASTIC FOUR No. 203, February. "And A Child Shall Slay Them" is by Marv Wolfman, Keith Pollard and Joe Sinnott. A young black mutant creates an evil Fantastic Four. Dave Cockrum and Sinnott did the cover. [11/21]

IRON MAN No. 119, February. "No S.H.I.E.L.D. To Protect Me" is by David Michelinie, John Romita, Jr. and Bob Layton. Iron Man takes on the Russian Air Force in an attempt to prevent them from destroying the



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S.H.I.E.L.D. helicarrier. Romita, Jr. and Layton did the cover. [11/21]

JOHN CARTER, WARLORD OF MARS No. 21, February. "The Lady Or The Lion" is by Chris Claremont, Ernie Colon and Frank Springer. Carter is trapped in the arena of Karonthor with

Dejah Thoris and they must face a crazed Banth. Rudy Nebres did the cover. [11/21]

MARVEL PREMIERE No. 46, February. "God War" is by David Kraft, George Perez and Ricardo Villamonte. Man-Wolf defeats Arisen Tyrk and attains godhood. Perez and Terry Austin did the cover. [11/21]

MARVEL TEAM-UP No. 78, February. "Claws" is by Bill Kunkel, Don Perlin and Frank Giacola. Spider-Man and Wonder Man battle The Griffen. Al Milgram did the cover. [11/21]

the Masked Marauder. Dave Cockrum and Al Milgram did the cover. [11/21]

STAR WARS No. 20, February. "Death Game" is by Archie Goodwin, Carmine Infantino and Bob Wiacek. More fun and games aboard the Wheel. Infantino and Wiacek did the cover. [11/21]

TARZAN, LORD OF THE JUNGLE No. 21, February. "Blood Money And Human Bondage Part 7: The Land Of Awful Shadow" is by David Kraft, Bill Mantlo, Sal Buscema and Rudy Nebres. Tarzan experiences turmoil and

MASTER OF KUNG FU No. 73, February. "Prisoners Of The Crown" is by Doug Moench, Mike Zeck and Bruce Patterson. Shang Chi returns to Mordillo's Island. Unfortunately, the Behemoths attack and Shock Wave shows up. Zeck did the cover. [11/21]

SGT. FURY No. 150, February. "The Cry Of Battle... The Kiss Of Death" is by Gary Friedrich, Dick Ayers and John Severin, and originally appeared in #55. [11/21]

THE SPECTACULAR SPIDER-MAN No. 27, February. "The Blind Leading The Blind" is by Bill Mantlo, Frank Miller and Frank Springer. Daredevil helps Spider-Man cope with his blindness before the showdown with

treachery on Pellucidar's moon. Sal Buscema and Bob McLeod did the cover. [11/21]

WHAT IF? No. 13, February. "What If Conan Walked The Earth Today?" is by Roy Thomas, John Buscema and Ernie Chan. Conan falls through the wall of time and lands in present day New York to battle cabs, buses, muggers, etc. In this long-awaited tale. Buscema and Chan did the cover. [11/21]

[Continued from page 22]

personality, in other words -- should be added. And therein lies the third problem. Richard Hatch and Dirk Benedict couldn't be less interesting. Hatch hasn't shown any personality before (except as the brain-damaged Jan Berry in DEAD MAN'S CURVE) and Apollo is so straight I don't expect him to. But Dirk Benedict as Starbuck is dwarfed by Harrison Ford's original, which in itself, wasn't that impressive. And Lorne Greene's Adama is about as believable as Soda Thompson is as an average middle class American housewife on FAMILY (not very). It just seems to me that there seems to be a great reluctance on the part of producers of science fiction shows to allow personalities to intrude on their little concepts (i.e., LOGAN'S RUN, SPACE: 1999, PLANET OF THE APES), believing, erroneously, that the audience will be too fascinated with the ideas to be bothered by the shallowness of the characters. I hope that future episodes will remedy this; with the ratings it's getting, I'll certainly see the reruns.

Some other seasonal observations: MORK AND MINDY is my favorite new show of the season, due almost totally to Robin Williams. Sure it's mindless, but its hilarious... MARY seems to be part of the re-thinking of the MTM concept of television, adopting the SATURDAY NIGHT LIVE troupe idea of skits and personality comedy. The only drawback is that Mary Tyler Moore insists on singing and dancing, one which she doesn't do well, and the other which I find boring... WKRP IN CINCINNATI owes far more to BARNEY MILLER than to its predecessor, the MARY TYLER MOORE SHOW. Like BM, the characters seem to have no life outside their job. And like BM, the humor has turned more toward the social-topical punch-line. It's okay, but it's sad to know that the old style is practically extinct... OPERATION: PETTICOAT seems to be attempting to duplicate M*A*S*H by adding a bit of the war (the dying and the bleeding part). Unfortunately, the bits of realism, and the new cast are still saddled by rather witless frivolities for plots. Too bad; it and M*A*S*H are the only one-camera filmed comedies left... IN THE BEGINNING and APPLE PIE are two very tired, unfunny Norman Lear Productions, sad to say. MacLean Stevenson may have used up his prime time chances... AMERICAN GIRLS and FLYING HIGH have absolutely no business being on the air... Ditto for WAVERLY'S WONDERS... The good news is that M*A*S*H and LOU GRANT continue to be the best shows on TV. - Rona Blobbit

TCR Message

Over the past year we've received many many many (and I mean many) submissions from aspiring cover artists. Many of them have been the xerox copies we asked for, but a great number of them have been original art without enough postage to cover their return. Now we welcome submissions -- some of our covers from the past year have come from that method. But, we would be very grateful if you wouldn't saddle us with the responsibility of handling your original artwork. Even those that do enclose the proper postage with their art still constitute the time and effort it takes to repackage the art. PLEASE send us xeroxes if you value your artwork and want it returned. IF we like your cover, we'll write and tell you.

Speaking of which, many of you expect an answer to your letter which explains exactly why we may not like your art and what you can do to please us. We regret to say that we don't have the time to do that; in rare cases we may suggest that someone try different subject matter, but in most cases, if you haven't heard from us within two weeks of our receipt of your art, please assume that we can't use it.

At the moment, we have artwork that we do intend to use, and to make things clear, I'll list those artists involved: Dennis Jensen, Willie Blyberg and Sam De La Rosa, Jerry Ordway, Robb Phipps, Rick Taylor, Steve Vance, Larry Houston, Doug Herring, Eddie Eddings and Sam Kujava. Some of these may end up as interior illustrations but we do intend to use them.

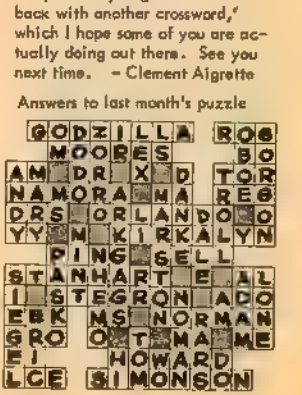
We'd like to acknowledge those who have submitted artwork to us and to let them know their status. Those who've sent us material we can't use include: Neil Riehle, Dan St. John, Bob Wright, Mark Alexander, Charlie Ryan, Curtis King, Larry Mahlstedt, Scott Laos, Doug Heselgrave, Doug Pratt, Dan Secrease, Joseph Italiano, Rick Stasi, Steve Peters, Brian Thomas, Brian Hayes, Scott Phillips, Brian Chu, Bob Guglielmo, Bob Hughes, Stanley Shaw, Steve Carr, Mike Christiansen, Kurt Graber, Victor Driver, William Jungkuntz, S. Leong, Mitch O'Connell, Rob Goodbread, Randy Delucchi, Carl Taylor, Rick Mayall, Nicky Johns, Mac Patterson, Rick Corlett, Ned Dorfler, Kevin Lang, and David Schellhase.

We thank all of you for thinking of us and we hope that you'll try again. A number of people who did make our covers submitted a few times before we accepted, so keep drawing and keep trying. - Mike and Jerry

The CRossward

Unfortunately, the hunting season has begun and I've had to run for cover. As soon as I've completed my migation I'll be back with another crossword,' which I hope some of you are actually doing out there. See you next time. - Clement Algrette

Answers to last month's puzzle



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FANTASY CROSSROADS 13 Continuing Howard fragment, "Ghor, Kin-Slayer", long indepth article on Moorcock's Elric/Champion Eternal. Poetry, short stories, art by Fabian & Ken Raney. $3.00

FOOM 20 Burroughs issue. ERB bibliography, Wolfman on John Carter, Thomas on Tarzan. $1.00

FOOM 21 SF issue with Moench, Claremont, Gerber, Stern, Goodwin, Kirby, Kraft, Thomas, & McGregor. All write about their past & present science fiction comics. $1.00

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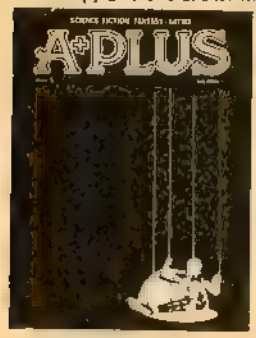


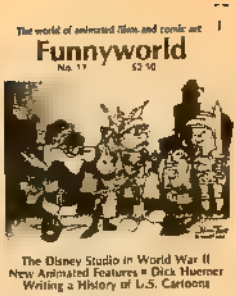
A+PLUS 5

BACK FOR MORE

COLLECTORS DREAM 4

POGO II

SILVER SURFER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